

1 Breitkopf & Härtels Orchesterbibliothek



Flauto I.

Symphonie in E-dur (Skizze) v. Franz Schubert.

3 3 mm
1st performance
Vervollständigt von J. F. Farnett.

Adagio



2

Se. 1.

Handwritten musical score for a single melodic line in treble clef, key of D major (three sharps). The score consists of 14 staves. It begins with a double bar line and a fermata. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano), 'cresc.' (crescendo), and 'lento' (lento). There are also some handwritten annotations like 'ff' and 'x'.

Handwritten musical score on 12 staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music features various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). There are several slurs and ties across the staves. The final staff contains a large handwritten number '15' above a long horizontal line, possibly indicating a measure rest or a section marker. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.

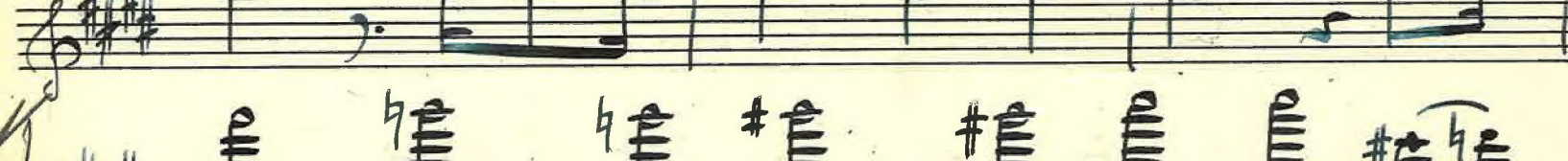
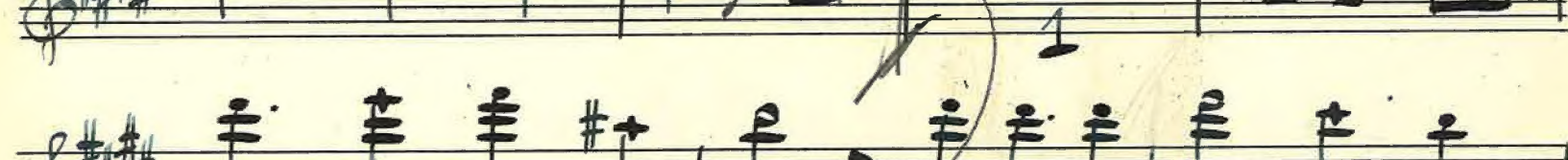
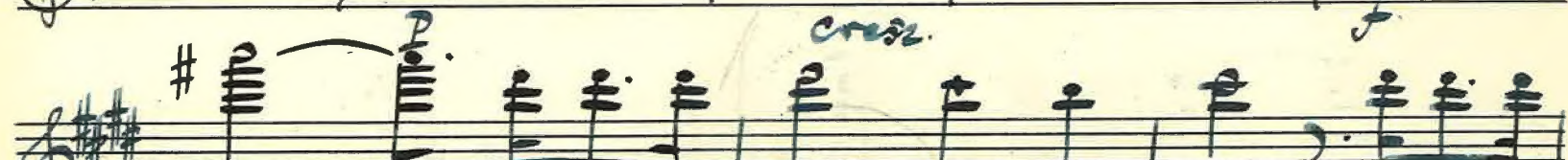
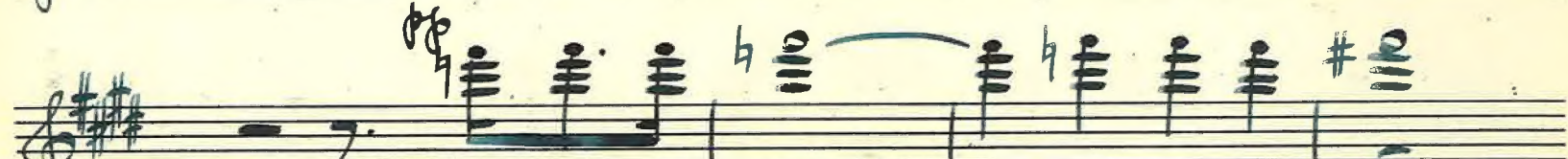


15

4

Clar. 1.

Se. 1.



Handwritten musical score on ten staves. The notation includes treble clefs, key signatures of three sharps (F#, C#, G#), and various musical symbols such as notes, rests, and dynamic markings. The score is divided into two sections by a repeat sign. The first section consists of the first five staves, and the second section consists of the remaining five staves. The notation is dense and includes many accidentals and slurs. There are some corrections and additions in blue ink.

Dynamic markings include *cresc.* (crescendo) and *dim.* (diminuendo). There are also markings for *pp* (pianissimo) and *f* (forte).

The score is divided into two sections by a repeat sign. The first section consists of the first five staves, and the second section consists of the remaining five staves.



6

cresc. poco a poco

più cresc.

cresc.

Handwritten musical score for "The Rose Tree" in G major. The score is written on ten staves, with the first staff containing the vocal melody and the subsequent staves containing the piano accompaniment. The key signature is G major (one sharp). The tempo is marked "Allegretto". The score includes various performance markings such as "p", "f", "cresc.", "dim.", "canto", and "cantabile". The music is characterized by a simple, folk-like melody and a piano accompaniment that uses a variety of chords and arpeggios. The score is written in a clear, legible hand, with some corrections and additions in blue ink.

Handwritten musical score for a piece in D major. The score consists of 12 staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody starts with a half note D4, followed by quarter notes E4, F#4, and G4. A dynamic marking 'p' (piano) is present. The second staff continues the melody with a half note A4, followed by quarter notes B4, C5, and D5. A dynamic marking 'f' (forte) is present. The third staff features a melodic line with a half note D5, followed by quarter notes C5, B4, and A4. A dynamic marking 'p' is present. The fourth staff continues the melody with a half note G4, followed by quarter notes F#4, E4, and D4. A dynamic marking 'p' is present. The fifth staff features a melodic line with a half note C4, followed by quarter notes B3, A3, and G3. A dynamic marking 'p' is present. The sixth staff continues the melody with a half note F#3, followed by quarter notes E3, D3, and C3. A dynamic marking 'p' is present. The seventh staff features a melodic line with a half note B2, followed by quarter notes A2, G2, and F#2. A dynamic marking 'p' is present. The eighth staff continues the melody with a half note E2, followed by quarter notes D2, C2, and B1. A dynamic marking 'p' is present. The ninth staff features a melodic line with a half note A1, followed by quarter notes G1, F#1, and E1. A dynamic marking 'p' is present. The tenth staff continues the melody with a half note D2, followed by quarter notes C2, B1, and A1. A dynamic marking 'p' is present. The eleventh staff features a melodic line with a half note G2, followed by quarter notes F#2, E2, and D2. A dynamic marking 'p' is present. The twelfth staff continues the melody with a half note C3, followed by quarter notes B2, A2, and G2. A dynamic marking 'p' is present. The score includes various dynamic markings such as 'p' (piano), 'f' (forte), 'cresc.' (crescendo), and 'dim.' (diminuendo). The handwriting is in black ink on aged paper.



Handwritten musical score for three staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). It contains several chords and a melodic line. The second staff has a treble clef and a key signature of three sharps, with a 'riten.' marking. The third staff has a treble clef and a key signature of three sharps, with a '10 min' marking.

Andante con moto.

Handwritten musical score for eight staves. The first staff has a treble clef and a key signature of three sharps, with a 'riten.' marking. The second staff has a treble clef and a key signature of three sharps, with a 'poco cresc.' marking. The third staff has a treble clef and a key signature of three sharps, with a 'dim.' marking. The fourth staff has a treble clef and a key signature of three sharps, with a 'poco cresc.' marking. The fifth staff has a treble clef and a key signature of three sharps, with a '2 dolce' marking. The sixth staff has a treble clef and a key signature of three sharps, with a '2' marking. The seventh staff has a treble clef and a key signature of three sharps, with a 'cresc.' marking. The eighth staff has a treble clef and a key signature of three sharps, with a 'cresc.' marking.

Handwritten musical score for a single melodic line in G major, Op. 1, page ii. The score consists of 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features various melodic and harmonic patterns, including chords, arpeggios, and single notes. Performance markings such as *cresc.*, *dim.*, *poco cresc.*, *cantabile*, and *p* are present. The piece concludes with a final chord and a double bar line. The page number *ii* is in the top right corner, and *Op. 1.* is written at the bottom right.



12 oboe

6

dim. cresc. Solo I cresc. I espress. mf dolce rall. pp

9 2 4 1

Scherzo.

Allegro vivace.

11

A ob. S.P. T.L.A.

11 1 8

Handwritten musical score on page 13, featuring 12 staves of music. The notation includes various notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is written in a single system across 12 staves.

Dynamic markings and performance instructions include:

- cresc.* (crescendo) on the first staff.
- f* (forte) on the first staff.
- p* (piano) on the second staff.
- dim.* (diminuendo) on the fourth staff.
- p* (piano) on the fifth staff.
- f* (forte) on the sixth staff.
- cresc.* (crescendo) on the eleventh staff.

The score concludes with a final measure on the twelfth staff, marked with a double bar line and a 2/2 time signature.

Handwritten musical score on page 14, featuring multiple staves with notes, rests, and dynamic markings. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), and time signatures (2/4, 3/4, 4/4). Dynamic markings include *mf*, *cresc.*, *pp*, *più f*, *Poco meno Allegro*, *poco cresc.*, *dim.*, *pp*, and *2*. The score is written in a cursive, handwritten style.

14

mf

cresc.

pp

più f

Poco meno Allegro

poco cresc.

dim.

pp

2

5

cresc.

dim.

5/2

Scherzo Da Capo.

Allegro giusto

Clar.

10

40

cresc.

cresc.

B. S.

Handwritten musical score on 11 staves, featuring complex chords, accidentals, and dynamic markings. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as *mf*, *dim.*, *crese.*, *p*, *mf*, and *f*. The score is written in a style that suggests a personal or working manuscript, with some corrections and annotations visible. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly written but appears to be 4/4 based on the notation. The score includes various musical notations such as notes, rests, and slurs, indicating a complex melodic and harmonic structure.

Handwritten musical score on ten staves, featuring treble clef, key signature of three sharps (F#, C#, G#), and various musical notations including notes, rests, and dynamic markings.

Staff 1: *17*

Staff 2: *(il tempo più tranquillo)*

Staff 3: *dolce*

Staff 4: *a tempo più p*

Staff 5: *mf*

Staff 6: *p*

Staff 7: *6e. 1.*

Staff 8: *pp*

Staff 9: *pp*

Staff 10: *6e.*

Handwritten musical score on 11 staves, featuring treble clefs and a key signature of three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a fluid, handwritten style.

Key markings and dynamics include:

- len.* (lento) above the 6th staff.
- cresc.* (crescendo) below the 6th staff.
- fz* (forzando) appearing multiple times across the staves.
- f* (forte) appearing on the 4th staff.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a fluid, handwritten style.

Handwritten musical score on page 19, featuring ten staves of music in G major (one sharp). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Key markings and annotations include:

- sf* (sforzando) at the beginning of the first staff.
- p espress.* (piano, expressive) above the second staff.
- (Viol. i)* (Violin I) above the second staff.
- acc.* (accelerando) above the third staff.
- 10 cresc.* (10 crescendo) above the fifth staff.
- 10* (10) above the sixth staff.
- 7f* (7 forte) above the sixth staff.
- mf* (mezzo-forte) below the sixth staff.
- 10* (10) above the seventh staff.
- 10* (10) above the eighth staff.
- 10* (10) above the ninth staff.
- 10* (10) above the tenth staff.
- 10* (10) above the eleventh staff.
- 10* (10) above the twelfth staff.
- 10* (10) above the thirteenth staff.
- 10* (10) above the fourteenth staff.
- 10* (10) above the fifteenth staff.
- 10* (10) above the sixteenth staff.
- 10* (10) above the seventeenth staff.
- 10* (10) above the eighteenth staff.
- 10* (10) above the nineteenth staff.
- 10* (10) above the twentieth staff.
- 10* (10) above the twenty-first staff.
- 10* (10) above the twenty-second staff.
- 10* (10) above the twenty-third staff.
- 10* (10) above the twenty-fourth staff.
- 10* (10) above the twenty-fifth staff.
- 10* (10) above the twenty-sixth staff.
- 10* (10) above the twenty-seventh staff.
- 10* (10) above the twenty-eighth staff.
- 10* (10) above the twenty-ninth staff.
- 10* (10) above the thirtieth staff.
- 10* (10) above the thirty-first staff.
- 10* (10) above the thirty-second staff.
- 10* (10) above the thirty-third staff.
- 10* (10) above the thirty-fourth staff.
- 10* (10) above the thirty-fifth staff.
- 10* (10) above the thirty-sixth staff.
- 10* (10) above the thirty-seventh staff.
- 10* (10) above the thirty-eighth staff.
- 10* (10) above the thirty-ninth staff.
- 10* (10) above the fortieth staff.
- 10* (10) above the forty-first staff.
- 10* (10) above the forty-second staff.
- 10* (10) above the forty-third staff.
- 10* (10) above the forty-fourth staff.
- 10* (10) above the forty-fifth staff.
- 10* (10) above the forty-sixth staff.
- 10* (10) above the forty-seventh staff.
- 10* (10) above the forty-eighth staff.
- 10* (10) above the forty-ninth staff.
- 10* (10) above the fiftieth staff.
- 10* (10) above the fifty-first staff.
- 10* (10) above the fifty-second staff.
- 10* (10) above the fifty-third staff.
- 10* (10) above the fifty-fourth staff.
- 10* (10) above the fifty-fifth staff.
- 10* (10) above the fifty-sixth staff.
- 10* (10) above the fifty-seventh staff.
- 10* (10) above the fifty-eighth staff.
- 10* (10) above the fifty-ninth staff.
- 10* (10) above the sixtieth staff.
- 10* (10) above the sixty-first staff.
- 10* (10) above the sixty-second staff.
- 10* (10) above the sixty-third staff.
- 10* (10) above the sixty-fourth staff.
- 10* (10) above the sixty-fifth staff.
- 10* (10) above the sixty-sixth staff.
- 10* (10) above the sixty-seventh staff.
- 10* (10) above the sixty-eighth staff.
- 10* (10) above the sixty-ninth staff.
- 10* (10) above the seventieth staff.
- 10* (10) above the seventy-first staff.
- 10* (10) above the seventy-second staff.
- 10* (10) above the seventy-third staff.
- 10* (10) above the seventy-fourth staff.
- 10* (10) above the seventy-fifth staff.
- 10* (10) above the seventy-sixth staff.
- 10* (10) above the seventy-seventh staff.
- 10* (10) above the seventy-eighth staff.
- 10* (10) above the seventy-ninth staff.
- 10* (10) above the eightieth staff.
- 10* (10) above the eighty-first staff.
- 10* (10) above the eighty-second staff.
- 10* (10) above the eighty-third staff.
- 10* (10) above the eighty-fourth staff.
- 10* (10) above the eighty-fifth staff.
- 10* (10) above the eighty-sixth staff.
- 10* (10) above the eighty-seventh staff.
- 10* (10) above the eighty-eighth staff.
- 10* (10) above the eighty-ninth staff.
- 10* (10) above the ninetieth staff.
- 10* (10) above the ninety-first staff.
- 10* (10) above the ninety-second staff.
- 10* (10) above the ninety-third staff.
- 10* (10) above the ninety-fourth staff.
- 10* (10) above the ninety-fifth staff.
- 10* (10) above the ninety-sixth staff.
- 10* (10) above the ninety-seventh staff.
- 10* (10) above the ninety-eighth staff.
- 10* (10) above the ninety-ninth staff.
- 10* (10) above the hundredth staff.

The score concludes with the handwritten initials *G. S.* at the bottom right.

Handwritten musical score on 12 staves, featuring treble clefs and a key signature of three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures, with some measures containing multiple notes or rests. The handwriting is fluid and characteristic of a composer's sketch. The page is numbered 20 in the top left corner.

Key features of the notation include:

- Staff 1:** Treble clef, key signature of three sharps. Notes are mostly quarter and eighth notes, with some beamed sixteenth notes. A slur covers the first four measures.
- Staff 2:** Treble clef, key signature of three sharps. Notes are mostly quarter and eighth notes. A slur covers the first four measures. A dynamic marking *p* (piano) is present in the fifth measure.
- Staff 3:** Treble clef, key signature of three sharps. Notes are mostly quarter and eighth notes. A slur covers the first four measures. A dynamic marking *cresc.* (crescendo) is present in the fifth measure.
- Staff 4:** Treble clef, key signature of three sharps. Notes are mostly quarter and eighth notes. A slur covers the first four measures. A dynamic marking *cresc.* is present in the fifth measure.
- Staff 5:** Treble clef, key signature of three sharps. Notes are mostly quarter and eighth notes. A slur covers the first four measures. A dynamic marking *cresc.* is present in the fifth measure.
- Staff 6:** Treble clef, key signature of three sharps. Notes are mostly quarter and eighth notes. A slur covers the first four measures. A dynamic marking *cresc.* is present in the fifth measure.
- Staff 7:** Treble clef, key signature of three sharps. Notes are mostly quarter and eighth notes. A slur covers the first four measures. A dynamic marking *cresc.* is present in the fifth measure.
- Staff 8:** Treble clef, key signature of three sharps. Notes are mostly quarter and eighth notes. A slur covers the first four measures. A dynamic marking *cresc.* is present in the fifth measure.
- Staff 9:** Treble clef, key signature of three sharps. Notes are mostly quarter and eighth notes. A slur covers the first four measures. A dynamic marking *cresc.* is present in the fifth measure.
- Staff 10:** Treble clef, key signature of three sharps. Notes are mostly quarter and eighth notes. A slur covers the first four measures. A dynamic marking *cresc.* is present in the fifth measure.
- Staff 11:** Treble clef, key signature of three sharps. Notes are mostly quarter and eighth notes. A slur covers the first four measures. A dynamic marking *cresc.* is present in the fifth measure.
- Staff 12:** Treble clef, key signature of three sharps. Notes are mostly quarter and eighth notes. A slur covers the first four measures. A dynamic marking *cresc.* is present in the fifth measure.

Handwritten musical score for Oboe and Flute. The score is written on ten staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The music features various notes, rests, and dynamic markings.

Handwritten annotations include:

- Oboe* (written above the second staff)
- Flute* (written above the fourth staff)
- dim.* (diminuendo, written above the fourth staff)
- mf* (mezzo-forte, written below the fifth staff)
- mf esp.* (mezzo-forte, espresso, written below the sixth staff)
- dim. dolce* (diminuendo, dolce, written above the seventh staff)
- mf* (mezzo-forte, written below the eighth staff)
- a tempo* (written above the ninth staff)
- il tempo più tranquillo* (the tempo more tranquil, written above the sixth staff)

The score concludes with a double bar line and a final note on the tenth staff.

tra

mf

dim.

p

pp

cresc.

cresc.

cresc. len

Handwritten musical score on ten staves. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *cresc.*

Staff 2: *cresc.*

Staff 3: *cresc.*

Staff 4: *f*

Staff 5: *f*

Staff 6: *f*

Staff 7: *f*

Staff 8: *f*

Staff 9: *f*

Staff 10: *f*

Additional markings include *dim. 1.*, *pp dolce*, *mf con passione*, *poco riten.*, and *a tempo*.

Handwritten musical score on ten staves. The music is in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various chords, mostly triads and dyads, with some complex textures. Performance markings in blue ink include "cresc.", "8va", "ve", "loco", "T poco più animato", "riten.", and "Fine.".

Fine.

Musik für Holz-Blasinstrumente

Etüden und Studienwerke	Flöte und Orgel	Klarinette und Klavier																					
<p>H. Baermann Unterhaltende Übungen für Klarinette. Op.30. E.B.2468.</p> <p>T. Berbiguier 18 Übungen oder Etüden für Flöte in allen Tonarten zum Studium des Gebrauchs der verschiedenen Klappen. E.B.1554.</p> <p>F. T. Blatt 20 Übungen für Oboe und Engl. Horn. Op.30.</p> <p>A. B. Fürstenau Übungen für Flöte. Op.15. E.B.1472. Für den praktischen Gebrauch von Fr. Schindler. Flötenschule. Op.42. E.B.2358. Kunst des Flötenspiels. Op.138. In theoretischen und praktischen Beziehungen dargestellt. Band I und II. E.B.2985a/b.</p> <p>Maximilian Gabler Theor.-prakt. Klarinettenschule. E.B.2120.</p> <p>Friedrich Hermann Zur Übung im Zusammenspiel: Heft I. Für Oboe, Klarinette, Fagott und Horn. E.B.1755. Heft II. Für Flöte, Oboe, Klarinette, Fagott und Horn. E.B.1756.</p> <p>Orchester-Studien Sammlungen wichtiger Stellen aus Tonwerken für Theater und Konzertsaal: Für Flöte (E. Prill). 2 Hefte. E.B.2231, 3673. Für Klarinette (Fr. Hinze). 2 Hefte. E.B.2132/33 Für Oboe (Walter Heinze). 2 Hefte. E.B.3231, 5216. Für Fagott (C. Weller). 2 Hefte. E.B.1530a/b.</p> <p>C. Schiemann Charakteristische Studien für Oboe. E.B.1543.</p> <p>Fr. Schindler Bachstudien für Flöte. E.B.1524. 24 Übertragungen aus J. S. Bachs Werken, sowohl zu Studien- als Konzertgebrauch (deutsch-englisch). Weg zur Virtuosität für Flöte. E.B.1500/01. 40 tägliche Studien zur Ausbildung des Tones, der Technik und des Vortrages. 2 Hefte.</p> <p>E. A. Schmitt 24 Etüden in allen Dur- und Molltonarten. (Gleißberg) 2 Hefte. E.B.5365/66.</p>	<p>J. S. Bach Adagio a. d. Tokkata und Fuge in Cdur Bearbeitet von Ernst Broechin.</p> <p>Flöte und Klavier</p> <p>J. S. Bach Adagio a. d. Tokkata und Fuge in Cdur. Bearbeitet von Ernst Broechin. Sechs Sonaten: Band I: h moll, Esdur, Adur. E.B.2427. Band II: Cdur, emoll, Edur. E.B.2428.</p> <p>Ludwig van Beethoven Zehn variierte Themen. Op. 107. 5 Hefte.</p> <p>J. Blumenthal Die Quelle (La Source). Caprice (Garibaldi).</p> <p>Ludwig Bonvin Romanze. Op.19b. Erinnerungen. Op.31c. Melodie. Op.56c. Spinnerlied. Op.131b.</p> <p>Ferruccio Busoni Divertimento für Flöte und Orchester. Op.52. (Kurt Weill). E.B.5205. Albumblatt. E.B.4943.</p> <p>J. L. Dussek Sechs Sonatinen. Op.20. Gdur, Cdur, Fdur, Adur, Cdur, Esdur. (Felice Togni). E.B.3153.</p> <p>Friedrich der Große Grave a. d. Konzert Cdur (C. Reinecke).</p> <p>H. Hofmann Konzertstück gmoll. Op.98. E.B.4748.</p> <p>Julius Klengel Scherzo dmoll. Op.6 (Winkler).</p> <p>H. C. Lumbye Amalia-Walzer. — Amalie-Walzer. — Anna-Polka. — Eine Sommernacht in Dänemark. Galopp. — Elise-Polka. — Kathinka-Polka-Mazurka. — Krolls Balklänge-Walzer. — Lisbeth-Walzer. — Petersburger Champagner-Galopp. — Silberne Hochzeit-Polka.</p> <p>F. Mendelssohn-Bartholdy Scherzo a. d. Sommernachtstraum. Op.61 Nr.1 (Speidel). E.B.2349.</p> <p>W. A. Mozart Andante Cdur [Werk 315] (Burchard). E.B.3341. Konzert Nr.1 Gdur [Werk 313] (Horn). E.B.2576. Konzert Nr.2 Ddur [Werk 314] (Burchard). E.B.2577.</p> <p>Wilhelm Popp Konzert-Phantasie aus R. Wagners Lohengrin. Op.352. E.B.2910.</p> <p>Joh. Joachim Quantz Arioso und Presto a. d. Flötensonate Ddur. Klavierbegleitung ausgearbeitet von Waldemar Waage. E.B.3927. Konzert Gdur. Bearbeitet von Wilh. Barge. E.B.3097.</p> <p>Günter Raphael Sonate emoll. Op.8. E.B.5305.</p> <p>Max Reger Romanze Gdur. E.B.3422.</p> <p>Carl Reinecke Konzert Op.283. E.B.2870.</p> <p>Julius Rietz Sonate gmoll. Op.42. E.B.4757.</p> <p>Robert Schumann Vier Stücke a. d. Kinderszenen. Op.15 (Barge). E.B.4457. Von fremden Ländern und Menschen. — Bittendes Kind. — Glückes genug. — Träumerei.</p> <p>A. Terschak Konzert-Phantasie Esdur. Op.42.</p> <p>P. Tschalkowsky Kinderalbum. Op.39. Freie Bearbeitung nach W. Burmester, übertragen von Alfred Piguët. E.B.3776/81. Altes franz. Lied. — Neapolitanisch. — Spukgeschichte. — Träumerei. — Die Lerche. — Lied des Drehorgelmannes.</p> <p>J. L. Tulou Konzert-Rondo Edur (Barge). E.B.1522.</p> <p>Richard Wagner Album ausgew. Stücke (Schönicke). E.B.4626. Konzert-Phantasie aus Lohengrin. E.B.2910 (W. Popp, Op.352). Adagio (E. Schmeisser). E.B.4885.</p>	<p>J. Brahms Sonate Nr.1 fmoll. Op.120 Nr.1. E.B.6076a. Sonate Nr.2 Esdur. Op.120 Nr.2. E.B.6077a.</p> <p>Max Bruch Kanzone Bdur. Op.55 (T. Gentzsch). E.B.2631</p> <p>F. Busoni Concertino (O. Taubmann). E.B.5140. Elegie. E.B.5188.</p> <p>Ferd. David Introduktion und Variationen in Bdur über Schuberts Sehnsuchtswalzer. Op.8. E.B.2826.</p> <p>H. Hofmann Andante aus dem Konzertstück. Op.98.</p> <p>G. Jenner Sonate Gdur. Op.5.</p> <p>W. A. Mozart Konzert Adur [Werk 622] (H. Kling). E.B.2300. Adagio Ddur a. d. Konzert [Werk 622] (Naumann). Larghetto Ddur a. d. Quintett Adur (Naumann).</p> <p>Max Reger Romanze Gdur (Alfred Piguët). E.B.4761.</p> <p>Robert Schumann Phantasiestück. Op.73. E.B.843.</p> <p>Leone Sinigaglia 12 Variationen über ein Thema von Franz Schubert (Heidenröslein). Op.19.</p> <p>Richard Wagner Album ausgewählter Stücke aus sämtlichen Opern und Musikdramen. E.B.4665. Adagio (E. Schmeisser). E.B.4884.</p> <p>A. Wallnöfer Meditation über das Adagio aus Beethovens Mondschein-Sonate cismoll.</p> <p>C. M. v. Weber Konzertino Esdur. Op.26 (Fr. Hermann). E.B.1585. Konzert Nr.1 fmoll. Op.73 (Hermann). E.B.1540. Konzert Nr.2 Esdur. Op.74 (Hermann). E.B.1541.</p> <p>Hermann Zilcher Schmerzliches Adagio. Op.49. E.B.5159.</p> <tr> <td data-bbox="252 1471 782 1537"></td><td data-bbox="790 1471 1306 1537"></td><td data-bbox="1314 1471 1844 1537"> <p>Klarinette und Harfe</p> <p>Franz Pönlitz Capriccio (Klar. in B). Op.73.</p> </td></tr> <tr> <td data-bbox="252 1547 782 1612"></td><td data-bbox="790 1547 1306 1612"></td><td data-bbox="1314 1547 1844 1612"> <p>Klarinette und Violine</p> <p>Adolf Busch Hausmusik. Op.26: Nr.1. Duett Nr.1. E.B.5307. Nr.2. Duett Nr.2. E.B.5308.</p> </td></tr> <tr> <td data-bbox="252 1622 782 1688"></td><td data-bbox="790 1622 1306 1688"></td><td data-bbox="1314 1622 1844 1688"> <p>Klarinette und Fagott</p> <p>Ludwig van Beethoven 3 Duos in C, F und Bdur. Partitur: P.B.1338.</p> </td></tr> <tr> <td data-bbox="252 1698 782 1940"></td><td data-bbox="790 1698 1306 1940"></td><td data-bbox="1314 1698 1844 1940"> <p>Oboe und Klavier</p> <p>J. Haydn Konzert. E.B.5349.</p> <p>Max Reger Romanze Gdur (Alfred Piguët). E.B.4762.</p> <p>Julius Rietz Konzertstück (Adagio, Intermezzo u. Finale). Op.33. E.B.1539.</p> <p>Robert Schumann Am Kamin und Träumerei. Romanzen. amoll, Adur, amoll. E.B.847.</p> <p>Leone Sinigaglia 12 Variationen über ein Thema von Franz Schubert (Heidenröslein). Op.19.</p> <p>Richard Wagner Adagio (E. Schmeisser). E.B.4885.</p> </td></tr> <tr> <td data-bbox="252 1950 782 2081"></td><td data-bbox="790 1950 1306 2081"></td><td data-bbox="1314 1950 1844 2081"> <p>Zwei Oboen und Engl. Horn</p> <p>Ludwig van Beethoven Variationen über: Reich' mir die Hand (F. Stein). E.B.3967.</p> </td></tr> <tr> <td data-bbox="252 2091 782 2157"></td><td data-bbox="790 2091 1306 2157"></td><td data-bbox="1314 2091 1844 2157"> <p>Fagott und Klavier</p> <p>W. A. Mozart Konzert Bdur [Werk 191] (H. Kling). E.B.3396.</p> </td></tr> <tr> <td data-bbox="252 2167 782 2343"> <p>Flöte solo</p> <p>H. Haessner Kommerslieder-Potpourri. Op.26.</p> <p>J. V. Hamm Drei Lieder ohne Worte.</p> <p>Sigfrid W. Müller Sonate. Op.9a</p> </td><td data-bbox="790 2167 1306 2343"></td><td data-bbox="1314 2167 1844 2343"></td></tr>			<p>Klarinette und Harfe</p> <p>Franz Pönlitz Capriccio (Klar. in B). Op.73.</p>			<p>Klarinette und Violine</p> <p>Adolf Busch Hausmusik. Op.26: Nr.1. Duett Nr.1. E.B.5307. Nr.2. Duett Nr.2. E.B.5308.</p>			<p>Klarinette und Fagott</p> <p>Ludwig van Beethoven 3 Duos in C, F und Bdur. Partitur: P.B.1338.</p>			<p>Oboe und Klavier</p> <p>J. Haydn Konzert. 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